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best, it is said, that has been published on this subject; it conducts, under the leadership of Mr. C. C. Zantzinger as Patron, an Atelier, and arranges a series of monthly lectures for its members.

**DRAUGHTSMEN'S** The New Jersey Chapter of the American Institute of Architects is making an experiment which, if successful, will be worthy of emulation. It has established this year a Draughtsmen's Exchange, with the purpose of not only assisting those seeking employment, but would-be employers. By this means it is thought there will be both a saving of time and annoyance, only those thoroughly qualified being permitted to register. New Jersey is one of the few States that requires practising architects to be licensed.

**EXHIBITION** Much interest has been shown in the exhibition of American Paintings assembled and sent to Fort Worth, Texas, by the American Federation of Arts. This exhibition comprised forty-six paintings by such artists of distinction as Abbott H. Thayer, William M. Chase, Childe Hassam, Leonard Ochtman, J. Alden Weir, Charles W. Hawthorne, and Douglas Volk. It was supplemented by the loan of H. O. Tanner's "Two Disciples at the Tomb," lent by the Chicago Art Institute and now included in the Reisinger collection sent to Germany, and by five or six canvases owned by residents of Fort Worth, among which were landscapes by George Inness and a portrait by Gilbert Stuart. The collection was set forth in the Carnegie Library, the upper floor of which was built as a picture gallery. On one Sunday afternoon it was visited by over six hundred persons, conspicuous among whom was a group of newsboys under the charge of the probation officer of the Juvenile Court. Each organization in Fort Worth was given an afternoon or an evening, at which time the officers were considered hosts. A comprehensive little catalogue was printed, the press gave liberal and appreciative

notices and a very intelligent interest was manifested on every side. From Fort Worth the larger part of this collection was sent to New Orleans, where, in connection with the Seventh Annual Exhibition of the Art Association of that city, it is being shown.

**EXHIBITION OF LITHOGRAPHS** An extremely interesting exhibition of lithographs, the most comprehensive and complete that has ever been held in this country, has been lately set forth by the Division of Prints in the Library of Congress, at Washington. The French, English, German, Dutch, Belgian, Swiss, Italian, Russian, and American Schools are all represented, and the prints, numbering 375 in all, are chronologically arranged so that the development of the art is fully illustrated. The majority of the exhibits have been drawn from the National Print collection, but a number have been lent by private collectors. The exhibition, which is to be found in the South Gallery, will be on view for several months.

**PUBLIC MONUMENTS** It is stated in the January issue of the *Monumental News* that during the year 1909 no less than ninety public monuments have been erected or contracted for at a total valuation of \$4,584,400. It should be noted, however, that \$2,500,000 of this amount is accounted for by the competition announced for the Robert Fulton monument at New York, and that works completed and commissions given are both added in. A careful survey of the list appended to the statement referred to, furnishes, however, some interesting food for thought. First, though monuments to the heroes of war are still being erected in great numbers, the heroes of peace are also beginning to be memorialized, there being about as many of the latter as the former listed. And second, that comparatively little sculpture as sculpture for the purpose of adornment or of interest through intrinsic merit is in demand—Lorado Taft's "Fountain of the Great Lakes," for Chicago, being